

ON Exclusive in The Daily Carmelite
PAPER by ... FREDERICK
WINGS O'BRIEN

PUSS-IN-BOOTS Rolph, California's flying governor, must pardon Tom Mooney or let him rot in the penitentiary, after fourteen years of false imprisonment. Rolph's alignment, while kindly, opposed to capital punishment, is with capital, cathedral, conservatism. It's money or Mooney. The root of all evil will win, I fear.

§ §

WILL ROGERS will lose his conservative, Republican paper patrons before Hoover is nominated. He will, either, appear in Democratic papers, only, or, will go back to the lariat. Will is millionairish, an Oklahoma Democrat, and, in the Middle West, and East, is a popular proposed candidate for President. Hoover was, once, a Democrat. Ambition made him a Republican. Of course, to a thinker, Democrats and Republicans are about the same,—ins and outs, only.

§ §

WHEN the bible-belt drouth is over, this dying generation will never forgive the dries for forcing bootlegging booze on an innocent and without-taste youth. Most of it is poison, and few know the difference between pure, aged liquors and wines, which preserved countless generations since Pharaoh, and the synthetic toxics on the dry market. The Christian Endeavor convention in San Francisco, rejoiced in the rigid dry enforcement, the immense success of probishn, the fact that American youth was growing up unknowing booze. The men of the C. E. were the sapless, go-getters of small business; the women the homely frigidears of small towns. All in the name of the winemaker, Jesus.

§ §

THIS morning at eight o'clock, two of the three new linnets left their nest, against my window. They sat on the edge, tuned up their wings, took heart of grace, and flew twenty feet to the nearest tree. Father and mother were not about. Doubtless, in a bird way, this morning's first flight was as important to the child linnets as the Wright Brothers' first airplane launching to the inventors. At this writing the *debutantes* are on a branch, surveying a new world, and waiting for a regurgitatory breakfast from Mama and Papa.

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OFFICIAL
PAPER 3c

Stanley Wood, Individualist in Water Colors

by EDWARD WESTON

Whenever critics of authority discuss important artists of the Pacific Coast, the name Stanley Wood is always included. He maintains his place in the present exhibition at the Denny-Watrous Gallery.

Stanley Wood is always himself,—very much so: and to find an artist today (outside the survivors of the Calender Art School, who flourished with the China Painters of the gay nineties) untouched by sophisticated French moderns, or the Mexican "renaissance," is rare indeed.

Stanley Wood is contemporary in viewpoint without a tinge of modernism, or any other cult or "ism": his direct, clean approach, devoid of subterfuge, is of our day, and it is American—better—Western American. So writing, I suggest no limitation: Art may have universal and perennial significance, and yet hold dated and local characteristics,—a race psyche. The work of Stanley Wood springs from one who feels the soil of this coast, and records it with spontaneity and freshness which denote a swift, sure technique. He is so close—*en rapport*—with his subject, that no personal psychology, none of life's petty exigencies, enter in to cloud his viewpoint. So decisively does he record, that the result has the unequivocal precision of a photograph,—but is never photographic. He is not lured into simulating photographic detail and textures: his facts are sublimated, his subjective impulse too strong, sustained, to lapse into representation.

Consider the well known, brilliantly executed white-washed barns and ranch houses—in the exhibition is hung one of his finest—they are glorifications of humble subjects which go far beyond literal connotations. Consider his equally well known California hills—again he is shown at his best—they are uniquely Stanley Wood's seen through his eyes

First American Performance of vanDieren Quartet

by MARY LINDSAY-OLIVER

A filled auditorium and eager audience awaited the Brosa Quartette in their third concert on Tuesday evening. Whether the event of the American premier or the properly growing appreciation of the players was the chief cause, the keen anticipation seemed specially heightened by the time Messrs. Brosa, Wise, Firestone and Pini made their entry and were warmly welcomed. When they rose from playing the two Purcell Fantasias their performance had been one of exceptional brilliancy and ensemble, even for them, and stirred an exceptionally vital response. Thus, perhaps, as the mood that opened a clearer channel for the transmission of the musicians' effort, a proof that the temperament of an audience is as important to a highly successful performance as the temperament of the performer.

With a probable return to fuller comment on the Purcell numbers, the particular event of the night's program must be noted as important current musical history being made in Carmel. We already are informed that Los Angeles felt itself cheated by not being the recipient of the favor bestowed upon us here—which is all right, for favors that would go all round are not favors at all.

To say that it was hard work listening to the new vanDieren quartet (No. 6) does not mean that it lacked interest—quite the reverse—but its intensity was such that one was conscious of no "let-up" in its emotional reverberating revolutions and its constantly reiterating themes and rhythms with their persistent. — CONTINUED ON LAST PAGE

alone: golden, summer hills, rising in ample maternal rhythms, dormant but fecund, awaiting the renascent rains of winter, pregnant with recurrent life. Stanley Wood paints with sure hand, vision, and affirming heart.

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Personalalia

Henry Cowell, composer-pianist, arrives in Carmel today for one of his periodic visits.

Glen ("Snap") Nelson returned to Carmel yesterday after an absence of several days.

Mr. Harry Johns, Los Angeles capitalist, and Mrs. Johns have left Hotel La Ribera for the south after a few days' visit.

Earle Dorrance, youngest on The Daily Carmelite staff, leaves this week-end for an outing on the Gottfried ranch in Oregon.

Catherine Seideneck's exhibit of painting at Ruth Waring's studio, Eighth and San Carlos, will be reviewed in an early issue by Eleanor Minturn James.

Allen Bier, pianist, who gave a recital last summer in the Festival series, arrived in Carmel yesterday to arrange for master classes soon to be announced.

Rose Florence, concert soprano, is the guest of Mrs. Willis Walker at Pebble Beach for a few days. Miss Florence will return at a later date to appear in recital at the Denny-Watrous Gallery.

City Clerk Saidee Van Brower, busily engaged in writing up the tax books for the year, has enlisted the services of City Judge Hoagland for waiting upon the public during morning business hours for the remainder of the month.

In a season when summer classes unfortunately are faring none too well, Halldis Stabell reports a satisfactory enrollment for her course in scientific and esthetic physical education. Classes are now being held at Miss Stabell's studio, Eleventh and Mission.

Ronald Colman, of the "talkies," occasional visitor to Carmel, is in town this week. The "Hollywood Herald," daily newspaper of movieland, reported last week that "Ronald Colman bragged to listeners on the United Artists lot, where he is starring in 'The Unholy Garden,' that 'whenever I am invited to attend a dinner or social function in Hollywood I ask the hostess to let me see a list of the guests before I accept.' Asked why, Colman said: 'Because I am afraid that some persons from the press might be present. I never go where there is, any one from the American press.'"

RESCUE AT THE BEACH

Four Carmel children—Grete Schuyler, Judy and "Bubs" Woodward, and Patty Ball—had a close call at the beach yesterday afternoon when they were caught unawares by a larger-than-usual wave and carried beyond their depths. Glen Leidig and Ambrose Love went to the rescue, brought them unharmed to safety.

The children had just arrived at the beach under the chaperonage of Mrs. Dorothy Woodward; the incident occurred before they had gauged the run of the tide. First reports received up-town indicated a more serious occurrence, causing Fire Chief Robert Leidig to despatch the squad wagon with the resuscitating equipment recently purchased. Fortunately, the department's services were not required. This was the fourth "rescue run" made by the department since the squad wagon was added.

ZONING DISPUTE TO GO INTO COURT

Disputative views on the status, under the zoning ordinance, of the Thermotite plant at Third and Sante Fe are to be submitted to the Superior Court for adjudication. A decision to this effect was reached last night at a meeting in the Council room attended by property owners concerned and a committee of the Council assisted by City Attorney Argyll Campbell.

The plant being located in a district now zoned as residential, the point at issue is the continuity, or otherwise, of usage as business premises without a lapse of six months.

DEL MONTE ON PARADE

A fashion review of beach and bathing costumes in which society girls will act as models is an added attraction for the terrace tea dance at the Roman Plunge, Hotel Del Monte, this afternoon at three.

Among those who will model the costumes are the Misses Jean Wingfield, Theodora Gross, Nancy Gross, Constance Carter, Evelyn McMahon, Audrey Martin, Virginia Law, Virginia Isabel and Manuella Hudson, Nancy Heath, Jane McNaghten, Sue Eberhardt, Ann McNaghten, Betty Hughes, Peggy Hughes and Barbara Jones.

LECTURE

Present day opportunities in the investment field will be discussed by Hazel Zimmerman, in a free lecture at the Denny-Watrous Gallery this evening at eight-thirty. Questions will be answered after the lecture.

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Carmel Day by Day

By THE GADFLY

Up and anon. Thoughts while mean-
 dering. Passed a shop on Ocean Avenue
 —A delirium tremens of color. Waffles
 while you inanely stare at this intoxi-
 cated spectrum. They call it futuristic.
 I call it artistic paranoia but don't mind
 me—I missed my vocation. Let the
 Muses continue their debauch.

Two women discussing a haunted house
 in our village. Yep—we rate everything
 here from unburied long-dead sea-lions
 on the beach to that much mooted ques-
 tion—"What shall we do with the
 Forest Theater?" A spindle-legged fe-
 male with grotesque cigarette-holder
 walking mannishly down the Avenue
 smoking something that is good for her
 Adam's apple. She should wear long
 dresses but that's none of my business—
 I ain't no modiste no how.

Two merchants in hot discussion about
 putrid business. Looks like another
 moratorium will be declared. Would ad-
 vise return of the gypsy head examiners
 and star gazers to cast another "horrible-
 scope." Speaking of those gypsies, how in
 carnation did they get a license here?
 Do we need a City Hall that bad or
 what? I ask you.

Window display on the Avenue featur-
 ing an ancient "Saturday Evening Post."
 Another antique. I wonder if it has any
 split infinitives. Below that tombstone
 is a sign that reads—"Slashing prices in
 photos." How merrily the living flirt
 with the dead. Further down the hilly
 Avenue, is a miniature court with skulls
 of dead animals strewn on the non-flore-
 scent patio and the groaning pine tree.
 If that's landscape gardening, then I'm
 a horned-toad.

A group coming out of the Heron book
 sanctuary commenting on the book—
 "Queer People." One seemingly most
 effervescent in his verbiage just coughed
 as I passed. I am now tempted to write
 a book and call it "Halitosis." One man
 rushing up to another and feverishly
 asked, "Have you seen my wife?" The
 other answers "No." He left with a
 dubious look. One can't be too discreet
 even in Carmel even though the union is
 companionate. Says me. Sun is again
 sinking somewhere beyond the links. See
 you anon.

FIRST AID FOR CARMEL TREES

Will you come with us into the outdoor
 laboratory of A. J. Panetta, tree surgeon,
 now in Carmel doctoring our trees?

Here is an acacia, its branches lopped
 off, and the scars painted black with
 tree seal. Some small boys last year used
 their shiny new hatchets on the trunk,
 laying open the trees to pine beetles,
 termites, and bores. But the doctor states
 that the outside layers of the acacia
 patient will grow together over the
 wounds now filled with a mixture of
 ground cork and cement. The aenes-
 thetic given the tree was a cable of
 galvanized wire fastened with screw
 eyes. These held the larger branches to-
 gether so the patient would not squirm
 under the knife. But the screw eyes will
 not produce rustiness in the tree, the
 wood remaining as white as ever.

The second patient, a pine tree, had a
 peculiar growth of words on its trunk.
 From the words grew brittle sprout
 formations that diverted sap from the
 tree's main arteries. The words are now
 in alcohol, and the pine tree is thriving.
 Pruning unruly cyprus trees is another
 of Doctor Panetta's tasks. These lovely
 trees are cut flat along their tops, teach-
 ing them to spread rather than to grow
 tall. Their branches are also pruned that
 they may grow healthier, greener
 foliage.

Are there any sick trees in your gardens?
 Doctor Panetta, who may be reached
 through The Daily Carmelite, will
 treat and cure them for you. G.S.

SHAKESPEARE IN A
SYLVAN SETTING

Excellent realistic settings have been
 built for various Forest Theater plays and
 have been duly commended for design
 and construction. But even the best of
 them have given to the sensitive ob-
 server a hurting shock of incongruity
 when above their careful semblance of
 brick and mortar he sees the noble
 serenity of pine trees against a starry
 sky. Herbert Heron, who is producing
 "A Midsummer Night's Dream" on

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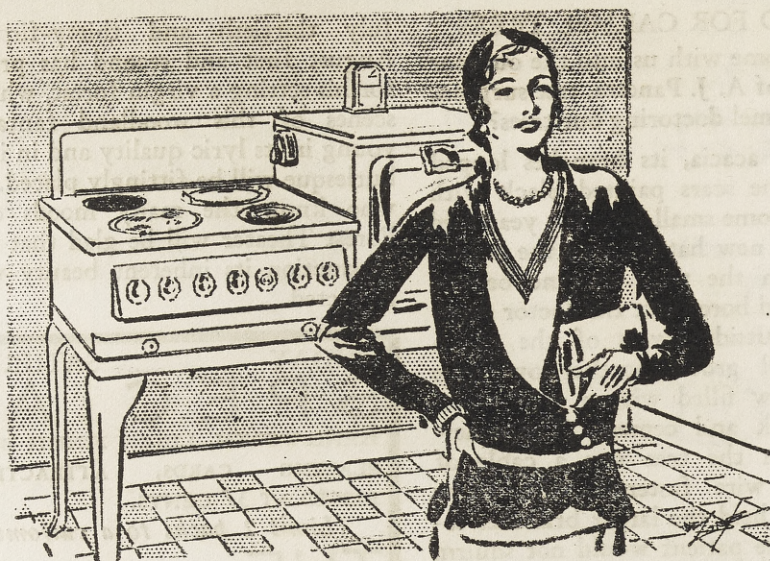
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LINDSAY-OLIVER *from page one*

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grind of closely opposing yet interwoven harmonies. Melodic figures that in themselves were beautiful in line and color chased each other in such juxtaposition that the effect of argumentative and persistent flow with its punctuation was actually wearing to the listener. Its harmonies (if we can so call them, were occasionally infused with a simpler thought that seemed to bear promise of development only to be snatched back as though life would not allow anything to fruitify but the more complex emotions tinged with something akin to the elemental borderland of the physic plane.

After the opening *adagio* the *presto* of the first movement established the harmonic and melodic structures of the whole followed by the less defined though undulating rhythms of the *molto sostenuto*. But it was in the last *turbulento impetuosamente* movement that the arresting punctuations of sound together with an almost violent impetuosity, put the listener to the severest test. We venture to say that the players found it just as hard work to battle with its bald and baffling intersections and coupling as for the audience to obtain any definite feeling other than that of bewildering restlessness with but momentary vistas of anything else. If vanDieren's idea was to convey this restlessness and complexity of life's revolutions with its philosophy of perpetual striving, then he has certainly succeeded; though on examining the score, one is struck by the apparently clear and perfectly modeled outlines of the four separate parts which only by their harmonic and melodic arrangement produce the complicated effects heard Tuesday night. Its kaleidoscope of lights and shades is not an answer but a question. It is, however, impossible to obtain at first hearing all the true values of such a work in the stranger idioms for it is a fact that the chaos of one age has a way of becoming regulated into a form for the next by the developments of an era which follows its introduction—witness, in music, Verdi, Beethoven, Wagner, etc.—but whether or not the newer expressions made by the pioneer live depends largely on what through his impressions contributed to life, he has succeeded in bestowing to benefit humanity.

We can well understand the Brosa players' reluctance to give this work without great discrimination, and the attention that it received showed they had made no mistake in choosing Carmel for its first presentation in this country. (Further comment will follow on the rest of the concert.)